

**"I FEEL A LOVE OF NATURE AND A SORROW FOR MAN.  
THE SORROW FOR MEN WHO MAY NEVER SEE OR FEEL THE SPLENDOR OF NATURE,  
A SORROW FOR CIVILIZATION CAUGHT UP IN TIME.  
MAN HAS BECOME COMPLEX.  
HE CANNOT STOP TO SEE THE GREAT BEAUTY OF SIMPLICITIES."  
Robert Singleton, Dec., 1962**





**ROBERT SINGLETON  
EXHIBITION OF PAINTINGS, SCULPTURES AND GRAPHICS  
DECEMBER 18 — JANUARY 17, 1970 - 71**

**FOREWORD**

We have watched with great interest the growth in the past few years of the work of Robert Singleton. His continuous search into nature and the techniques with which to express his findings are very evident in this exhibition.

We are indeed pleased to have this, his first major one man show in Florida, at the Loch Haven Art Center.

David M. Reese



**LOCH HAVEN  
ART CENTER, INC.**

**10:00 AM to 5:00 PM**  
TUESDAY THRU SATURDAY  
**2:00 PM to 5:00 PM**  
SUNDAY





14 "WANING MOVEMENT"

## AUTOBIOGRAPHY

december 13, 1937 — jacksonville, north carolina;  
father — norwood, a.; mother — marcia m. two  
brothers—norwood a., jr. and thomas m. father  
with telephone company. 1937-1948, family  
moved many times because of father's work.  
1948 — moved to williamsburg, va. attended  
matthew whaley elementary school, the first  
public progressive school in the u.s. — "VERY  
HAPPY DAYS." 1950 — began studying piano  
under donghi naudiki, a norwegian concert  
artist. 3rd to 7th grades — liked to draw.  
12th grade — first art class, started painting,  
"THOUGHT THIS IS IT, THIS IS WHAT I MUST DO."  
1956 — graduated: james blair high school.  
attended college of william and mary and  
richmond professional institute. studied  
painting under teresa pollock, a student  
of hans hoffman, working in school of abstract  
expressionism. 1957 — first one-man  
show in williamsburg. locals thought  
"WHAT IS THIS NONSENSE." 1957-1960 — many  
odd jobs "TRYING TO FIND MYSELF." continued  
to paint. taught art — virginia beach art  
association, williamsburg's twentieth century  
gallery, and art director, television station  
wxex, richmond, va. 1961 — jamestown foundation,  
curator of exhibits sent by commonwealth  
of virginia to smithsonian institute to  
research newest forms of presentation;  
redesigned and installed exhibits in old and  
new world pavillions for jamestown. summer,



1962 — major painting exhibition and first public performance of "creation" (sound in the round) — williamsburg. full scale musical composition pre-recorded sounds of nature on tape. successful. the encouragement needed to leave jamestown foundation and to start painting full-time — "MANY LEAN DAYS." winter/spring, 1963 — life on a farm: in search of self; purpose of life. developed great affinity for nature.

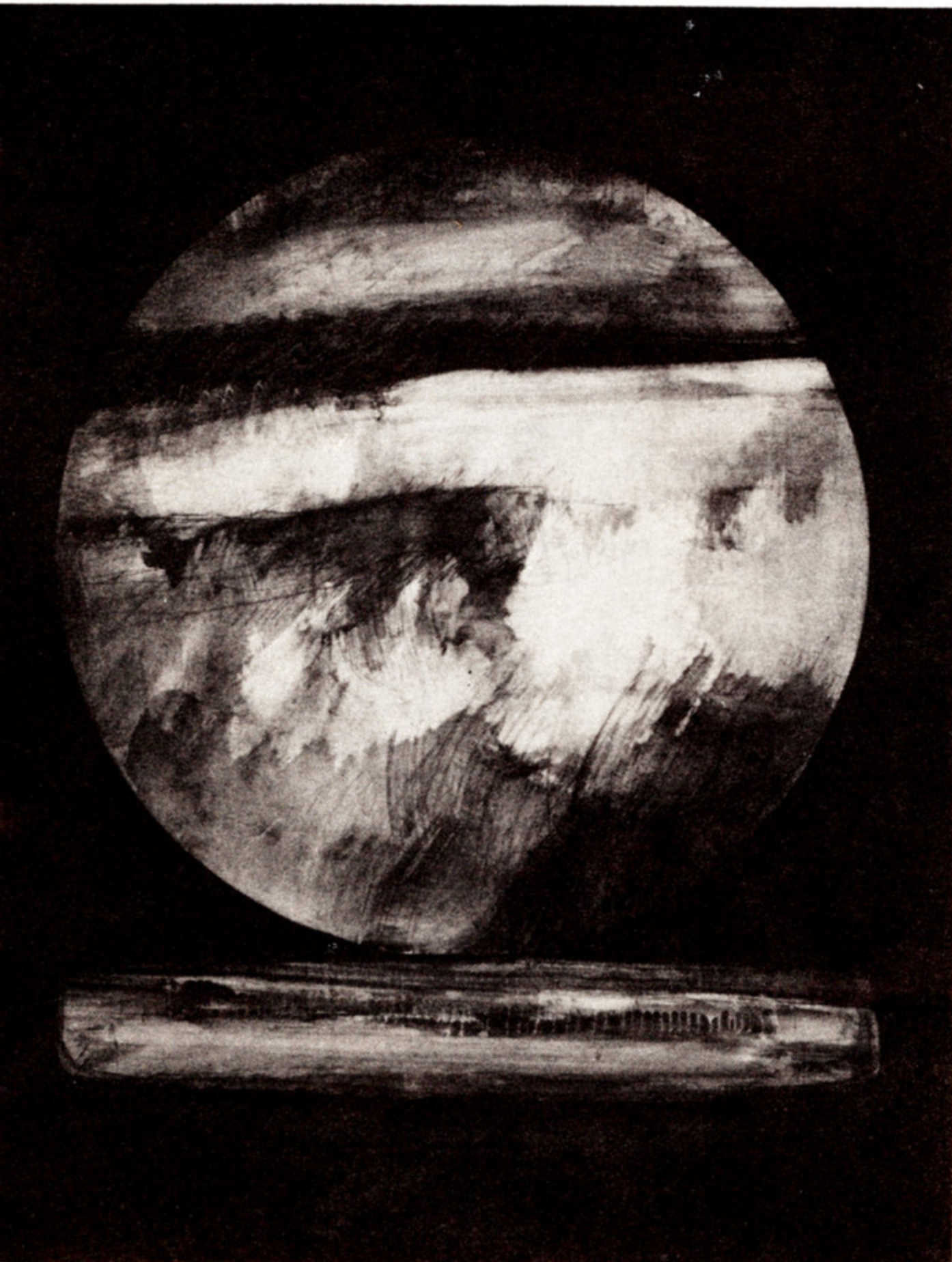
"as i look to the east,  
a thin line of scarlet appears.  
framed by a fringed darkness,  
of the waning night.  
a scarlet radiant,  
a scarlet of hope preparing  
the world for the birth of a new day.  
the ground is covered with frost  
so white and pure,  
as if it were a new fallen snow.  
the air clean and crisp  
as if void of all the impurities of man.  
I watch my breath crystalize  
before my face.  
i feel a love of nature,  
and a sorrow for man.  
the sorrow for men who may never  
see or feel the splendor of nature,  
a sorrow for civilization caught up in time.  
man has become complex.  
he cannot stop to see the great  
beauty of simplicities." — dec., 1962

spring, 1963 — trip to seattle, washington, by car. spent several weeks in nebraska on the way. "WHAT A GREAT PLACE. YOU CAN TURN 360° AND SEE NOTHING. AT NIGHT, THE WHOLE WORLD IS SKY." in later years, the straight line of the horizon played an important part in my paintings. summer, 1963 — returned to williamsburg. like most young artists trying to find a direction, i tried many. 3rd major painting exhibition. despite its success, i know that in order to be a mature painter, i must find a positive direction of my own, based on my own precedents.

"there are so many things in life i want to feel, to see, to express. life is so wonderful, so beautiful, if only i had the strength to do these things. at moments i feel as if i am going to burst with enthusiasm for life. life is so overwhelming, i feel like crying for joy. i am life, a part of life, life is infinity, but i am not. one life span is all one can endure." — dec. 9, 1963

spring, 1964 — st. augustine. became coordinator of exhibits for the st. augustine quadracentennial. summer of racial strife cancelled centennial. fall, 1964 — moved to orlando to find work. worked for large department store designing props and paintings backgrounds for window displays prostituting creativity. spring, 1965 — became ill, had





27 "NOSTALGIA"

to stop working. lots of time to think "where am i going and what am i doing with my life." had not painted seriously in three years and thought it would be good to start painting again to help pass the time away while recuperating. "LEAN DAYS AGAIN." april 16, 1966 — took a few new paintings to small show and won 1st place and sold several paintings. the most important decision of my life had to be made. "AM I A PAINTER, YES!" a major change then took place in my life. in the next three years, the amount of growth both as a person and as a painter maturing surpassed any other period of my life.

"i learned to accept my position in life and that every man is entitled to his own beliefs. he cannot force them on his fellow man. society has set up certain rules that we all must live by, however right or wrong, and in order to live, we must play by these rules. i am referring to a much higher law, that of civilized humanity and the natural order of things. it is difficult to put down on paper a feeling that lies deep within one's soul. it is a kind of peace, not the peace of complacency, but a by-product of one's enthusiasm for life, not



the peace of knowing that all is well or self-contentment, but an ever-moving turmoil of a dominant interest to be life. i have recognized that life, as the senses apprehend it, is one great composite esthetic experience and that every principle of beauty that i employ in my work is derived from life itself." most people, when admiring something, look upon it as a thing of beauty which is pleasant or comfortable. it might be the icing on a cake. how many people stop to admire a fungus on a rock or the cell structure of an amoeba. why cannot the 'ugly' things (as we have been taught) in life be beautiful. in the past, most of my paintings have had a coat of icing over them. they were sweet, pre-digested, and comfortable to look at. most traditional painting done today has incorporated the techniques of perspective, color, and light in such a manner as to make the subject matter easily recognized by the viewer. this is pure academics. any well trained technician can produce a work of this nature. the painting is dry and cold. it is impossible for me to imagine nature as being this static." — 1966

oct. 3, 1966 — joined the teaching staff at loch haven art center and started lecturing and conducting seminar critiques throughout the south east. one-man shows have been held at the webb gallery, altamonte springs; 20th century gallery, williamsburg, va.; studio gallery one jacksonville, fla., 2 shows, museum of arts and sciences, daytona beach, fla.; coconut grove playhouse gallery, coconut grove, fla.; ludwig katzenstein galleries, baltimore, md.; oldag galleries, inc., winter park and cocoa beach, fla.; and karyanna galleries, winter park, fla. many group shows in galleries and museums throughout the eastern u.s. the following artists, critics, and museum directors having served as jurors have chosen to honor my work with major awards:

august l. freundlich, director lowe art gallery, university of miami, florida remarked "i personally find his work fresh and exciting and worthy of serious consideration. i look forward to hearing more from this artist."

adolph j. karl, chairman art department florida state university, tallahassee, florida. of my work, dr. karl stated that ". . . he is a painter of considerable maturity and force. his palette is rich and varied, his composition is inventive and his drawing admirable."

dr. h. lester cooke, curator of american painting, national gallery, washington, d. c. dr. cooke remarked, "i am very impressed with robert singleton's work. he is obviously a mature, sensitive, serious artist."

james johnson sweeney, former director  
guggenheim museum, museum of modern art, and the  
houston museum of fine art. of mr. singleton's  
"red study II", mr. sweeney regarded the work  
it represents as ". . . knowledgeable, competent  
and sensitive; also extremely assured in its handling."

bartlett h. hayes, jr., former director addison  
gallery of american art, philips academy stated  
". . . i find in his work, an abstract feeling for nature  
itself as we understand it in our present century."  
and further commented that ". . . its quality seems  
so obvious that it hardly needs words to fortify it."

dr. david w. scott, director of fine arts  
collection of the smithsonian institute, washington, d. c.  
stated following the winter park sidewalk art festival  
in 1969, ". . . i was impressed by his breadth and  
largness of concept, and . . . by the combination  
of control and vigor. the works conveying a sense  
of authority which made them outstanding."

cleve k. scarbrough, director of the mint museum  
of art recently made this statement, "mr. robert singleton  
recently had three prints accepted in the  
mint museum's annual piedmont graphics competition.  
two of the prints received purchase awards. the  
prints are extremely unique, especially in technique.  
the subtle modulation of the ink on the metallic-like  
surface has a most unusual effect. the abstract forms  
seem to float without the existence of a ground.  
we were very anxious to have one of mr. Singleton's  
prints in our collection."

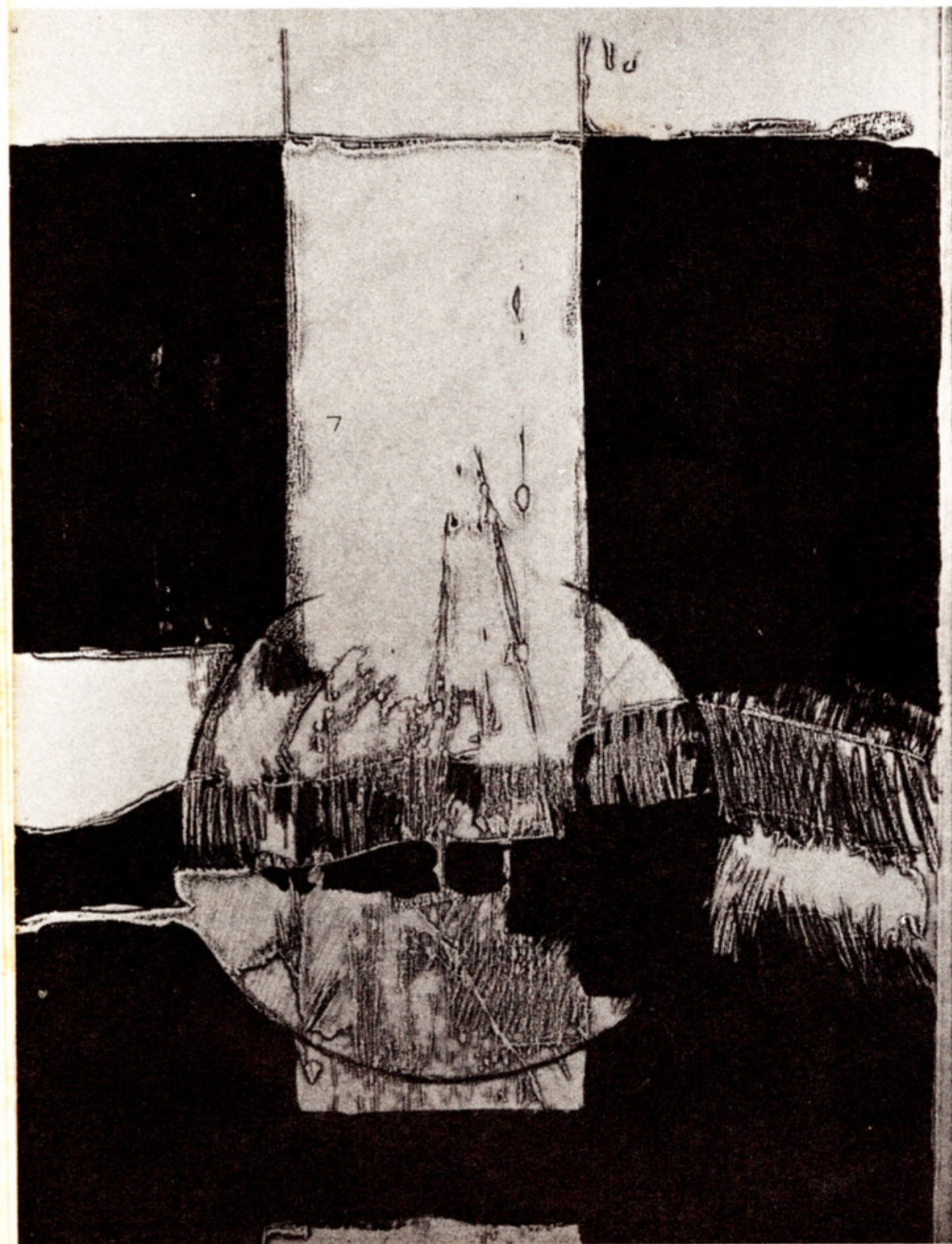
fall, 1970 — awarded a fellowship to the macdowell  
colony, peterborough, new hampshire and nominated

for a ford foundation grant to the tamerind institute  
at the university of new mexico, albuquerque.

"like most artists, i have moments when i seem  
to be in complete accord with the universe  
and myself. i feel that the universe and myself  
are of the same nature; then all life seems  
purposive. the rest of the time is a struggle to  
regain that insight. if there is an order in the  
universe, if i can sometimes perceive that order  
and feel myself completely in accord with it,  
then it must be seeable, touchable, so that  
it could be regained by some discipline. Art is  
only one form of such a discipline." — dec., 1964







1 "CRUCIFIXION"

1956

Oil on wood

Lent by Mr William Ferguson

2 "MATTHEWS"

1962

Oil

Lent by Mr Bobby Greene

3 "STILL LIFE"

1967

Oil, 40 x 36

Lent by Mr. and Mrs. N. A. Singleton, Sr.

4 "MIDWEST FARM HOUSE"

1967

Oil, 42 x 30

Lent by Mr. and Mrs. N. A. Singleton, Jr.

5 "MID-WEST BARNs"

1969

Oil

Lent by Mr. and Mrs. Roy Meadows



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|---|---|
| <p>6 "RED GRASS"<br/>1968<br/>Oil<br/>Lent by Mateer, Frey, Young and Harbert</p> <p>7 "FOCUS"<br/>1968<br/>Oil, 50 x 50<br/>Lent by Mr. James G. Shepp</p> <p>8 "NOCTURNE II"<br/>1968<br/>Oil, 50 v 58<br/>1968 PESO Donation<br/>Lent by Mr. and Mrs. Nelson Boice, Jr.</p> <p>9 "TRIBUNE TOWER"<br/>1968<br/>Mixed media<br/>Lent by Orlando Sentinel</p> <p>10 "CENTRAL FLORIDA"<br/>1968<br/>Drawing<br/>Lent by Orlando Sentinel</p> | <p>11 "HOMAGE TO A CIRCLE"<br/>1968<br/>Mixed media, 68 x 72<br/>POR</p> <p>12 "ALUMINUM CASTING I"<br/>1968<br/>24 x 36<br/>Lent by Schweizer Associates</p> <p>13 "PRAIRIE"<br/>1968<br/>Oil, 50 x 60<br/>1969 PESO Donation<br/>Lent by Mr. and Mrs. Watson Dyer</p> <p>14 "WANING MOVEMENT"<br/>1968<br/>Oil, 68 x 80<br/>1970 NESO Donation<br/>Lent by Florida Gas Company</p> <p>15 "ALUMINUM CASTING III"<br/>1970<br/>36 x 36<br/>Mr. and Mrs. Charles Fratt</p> |
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16 "COLOR LINE"  
1970  
Oil  
Lent by Mr. and Mrs. George M. Barley, Jr.

17 "TWO PANELS"  
1970  
Oil, 38 x 80, 38 x 80  
Lent by Mr. and Mrs. Stephen F. Foreman

18 "RED SLAB"  
1970  
Oil on Aluminum, two panels  
POR

19 "FALLS END"  
1970  
Oil, 68 x 132  
POR

20 "INTERACTION"  
1970  
Oil, 68 x 60  
POR

21 "FORECAST I"  
1970  
Oil, 68 x 50  
POR

22 "A CHANGE I"  
1970  
Oil, 68 x 50  
POR

23 "A CHANGE II"  
1970  
Oil, 68 x 72  
POR

24 "COLOR LINE V"  
1970  
Oil, 68 x 68  
POR

25 "PRESSING"  
1970  
Oil, 68 x 68  
POR

26 "SURGING UP"  
1970  
Oil, 68 x 72  
POR

27 "NOSTALGIA"  
1969  
Print, 30 x 36  
POR

28 "GENESIS"  
(Red)  
1969  
Print, 17 x 23  
POR

29 "P. A. WINDOW"  
1970  
Bronze  
Print  
POR



- 30 "REMEMBRANCE"  
1970  
Bronze  
Print, 16 x 16  
POR
- 31 "MINIMAL I"  
(Blue)  
1970  
Print, 17 x 22  
POR
- 32 "MINIMAL II"  
(Red)  
1970  
Print, 17 x 22  
POR
- 33 "SUMMER GRASS"  
(Red)  
1970  
Print, 17 x 24  
POR

- 34 "GOTTERDAMMERUNG"  
(Red)  
1970  
Print, 17 x 24
- 35 "BLUE GRASS"  
1970  
Print, 17 x 22  
POR
- 36 "NOSTALGIA"  
1968  
Transparent  
Print, 30 x 36  
POR
- 37 "A. B. PRAIRIE"  
1968  
Transparent  
Print  
POR
- 38 "PRAIRIE"  
1968  
Transparent  
Print

- 39 "ALUMINUM BOX"  
1970  
Casting  
POR



Loch Haven Art Center, INC. 2416 NORTH MILLS AVENUE ORLANDO, FLORIDA 32803 TELEPHONE 841-1264 DAVID M. REESE, DIRECTOR